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## Ottilia.

A low sad brow, with folded hair,  
From whose deep night one pallid rose  
White moonlight through the darkness throws ;

A head, whose lordly, only crown  
Of pride Olympian Juno might  
Have worn for the great God's delight ;

Deep eyes, immixed of night and fire,  
In whose large motion you might see  
Her royal soul lived royally,

Unstained by any earthly soil,  
And only caring to walk straight  
The road ordaiued to her by Fate.

Her jewelled hand across the keys  
Flashed through the twilight of the room  
A double light of gem and tune.

Still while she played you saw that hand  
Glide ghastly white, and fearless wave  
Dear faces up from Memory's grave.

The firelight flickered on the wall,  
Sweet tears came to the heart's relief,  
She sat and sang us into grief.

Yet now she played some liquid song,  
A happy lover would have sung  
If once he could have found the tongue.

And now the sparkling octaves ran  
Through the quick dance, whose tangled braid  
Now caught the sunshine, now the shade.

And now, the boatman's evening song,  
As, moving homeward down the stream,  
He sees his maiden's garments gleam

Beside the tree, the trysting place,  
While the sad singer, whippoorwill,  
Cries from the willow by the mill.

Yet howsoe'er her music ran,  
A sigh was in it, and a sense  
Of some dread voice that called us hence —

A voice that even now I hear —  
Although the hand that touched those keys  
Rests on her heart that sleeps in peace.

## Stradivarius and the Violin.

By F. J. FETIS.

Translated for this Journal by HENRY W. BELLOWS.

(Continued from page 298.)

We have reached the end of the 16th century, and until this time there is no resemblance in the violins, to what we now know as the violin, although the name was mentioned in a work of John Maria Lanfranco, printed in Brescia in 1533. Does he really mean the violin, or only the little viol, called a little later *violetta*? It is hard to say. The first distinct reference to the violin, although then indirect and brief, is found in the *Practica di Musica* of Louis Tacconi, printed at Venice in 1596. He gave a list of the musical instruments in use in his time, and among them the violin is found, represented as to its compass in this manner :



This was the real extent of the instrument, at that time; for the fourth string was of no use until the fourth finger was trained to the use of the treble-string; and the *demande* was then entirely unknown, and even long after.

But this compass matches no existing *viol*. It is evident then that the *violin* existed, but probably its use in Italy was very limited, for the name is not found in the list of instruments analyzed by Cerreto in his book of 1601. The first certain use of the violin was in the representation of the *Orpheus* of Monteverde, which took place at Mantua in 1607. Still, the author's words do not give the impression that this modification of the viol was original in Italy, since in the enumeration of the orchestra which precedes the introductory *Symphony*, he along with ten viols *da bracco*, three basses, *de jambe* and two counter-basses, two little violins "alla francese." However this may be, we find soon after the violin, in the form in which we now know it, in the *Theatrum Instrumentum*, or *Sciographia* of Michael Betorius, published at Wolfenbüttel in 1620.

The indentations of the ribs, and the other features are the same as in our violin. The *ff* holes are substituted for the semi-circles; the handle, disengaged, straight and round, has taken the place of the large and flat handle of the viols. The key-board is without cross-lines. The bridge alone is different, being as yet imperforated and cut away only at the bottom to form its feet. Already the system is complete—and the alto, the violoncello, the bass and the double-bass are all in existence.

Such is a brief sketch of the history of bowed instruments, up to the epoch when the great Italian school illustrated it so gloriously. We have now to trace the relation between the successive makers of this instrument, until its supreme perfection was attained by Stradivarius himself.

## II.

### VIOLIN-MAKERS OF THE ITALIAN SCHOOL FROM THE EARLIEST TIMES.

The fifteenth century reveals but a single name, and that name is an object of doubt.

According to Laborde, there was in Bretagne, about 1450, a violin-maker named *Kerlin*, of whose workmanship he had seen a violin made in 1449. In 1804, that is about twenty-five years after the date when Laborde wrote, this instrument was in the possession of Koliker, violin maker at Paris, and was examined by M. Fétis. It was not a violin, but a viol, whose handle had been changed, and which was mounted with four strings like a violin. On investigation, it appeared that this instrument was not a product of Bretagne, where names beginning with *Ker* are very common, which accounts for its being ascribed to that province, but was the work of Jean, Kerlino, a violin maker at Brescia about 1450, who may probably be considered the founder of that school, one of the most ancient and distin-

guished in Italy. It is worthy of remark that Kerlino, like all the makers of the first epoch, whose names and works are known, made only *rebecs*, viols of all dimensions, lyres with the bow, and the *lirone* with 11 and 12 strings.

After Kerlino the most ancient Italian violin-maker is Pietro Dardelli, of Mantua, who wrought about 1500, and of whose works there remain yet some fine specimens in the cabinets of the curious. Then came Gaspard Duifoprugcar, a celebrated artist, born in the Italian Tyrol, and who was established at Boulogne about 1510. Beautiful instruments of this maker, such as bass-viols, tenors and violettas, fashioned by him for the chapel and chamber of Francis I. King of France, have been in the possession of different amateurs in Paris within our own day.

Approaching gradually the 16th century, we find Venturi Linaroli, who worked at Venice in 1520; Peregrino Zanetto of Brescia in 1540, and Morglats Morecello of Mantua, a pupil perhaps of Dardelli, and of whom instruments are known bearing date 1550. It thus appears that these old masters made viols of every kind and all sizes. The greater part of them have been destroyed to make *altos*, and to repair old instruments still in use. They have always been valued and sought for this purpose.

To the first epoch of Italian viol-making, of which we have just spoken, succeeded that of the creation of the violin, and its analogons with deeper voices, the *alto*, *violoncello*, *bass-viol* and *double-bass*. The first in order among the artists of the second period is *Gasparo de Salo*, so called, because born in the little city of Salo on lake Garda in Lombardy. He was one of the best makers of the 16th century, being more distinguished for the larger kinds of the instrument, than for violins, although of these he produced some very beautiful specimens. One very remarkable one, dated 1566, was sold in a collection of precious instruments at Milan in 1807.—Rudolph Kreutzer speaks with enthusiasm of one owned by Baron de Bagge in 1788. Mr. T. Foster, an English amateur and possessor of a numerous collection, has one marked "Gasparo de Salo in Brescia, 1613." But, if genuine, it is a degenerate product of this maker's old age.

A little later, Jean Paul Magini, pupil, (perhaps) of Gasparo, a native of Brescia, worked in that city from 1590 to 1640. He particularly distinguished himself in the manufacture of violins. The pattern of his instruments is large, the proportions the same as those of Gasparo, which they resemble in workmanship. The swell is decided, and reaches almost to the ribs, which are low; the tops (or *bellies*) are strong and of good quality; the bottoms thin, and the wood with the grain. Remarkable for its delicacy, the varnish, of a fine brownish yellow, is of excellent quality. The extended proportions and combination of the swells and thicknesses give the most of these instruments a tone majestic, grave and melancholy.

Before Gasparo de Salo, there was nothing absolutely settled in the form of the violin—but his productions definitively fixed the actual shape.—Henceforth the slight differences among the works of different makers in respect of external form are obvious only to very practised eyes.

Antoine Mariani, of Pesaro, also made violins from 1570 to 1620, but his instruments, made as experiments, on no fixed plan, have no worth, even as objects of curiosity. It is not so with those of Magini. Early in this century they were little known in France; but the celebrated violinist, De Beriot, fixed the attention of artists upon their quality, and made their reputation by the successes he obtained in Paris and London with an instrument of this master.

We must not confound Jean Paul Magini with another maker of Brescia, probably of the same family, who worked in the 17th century, and was named *Santo Magini*. Santo is more particularly celebrated for his double-basses, which, in Italy, are thought the best instruments of that sort.

The Brescia School had two other meritorious artists, though inferior to Jean Paul Magini; Javietta Budiani, and Matteo Bente. The instruments of Bente are much sought by collectors.

We come now to the head of a family, illustrious in the manufacture of musical instruments, and founder of the great school of Cremona. André Amati was descended from an ancient and knightly family of that city, which is mentioned in the annals of the city in 1097. His birth can not be fixed, as the registers of the churches of Cremona do not go back to the beginning of the 16th century, the probable epoch of his birth. But lacking a baptismal record, we have a positive hold upon the artist's epoch furnished by a violin with three cords, or rebec, which existed in the precious collection made by Count Cozio de Salabué, of Casal Monferrato, and which is found at Milan, in the house of the Chevalier Charles Carli. This instrument bears the name of André Amati, and the date of 1546. The Baron de Bagge possessed also, about 1788, a *viola bastarda*, bearing the date of 1551. It is then certain that André Amati was born during the first twenty years of the 16th century.

Who was the master of André? Whence derived he the skill so remarkable in his works? We cannot say. The author of a letter found in "the correspondence of professors and amateurs of music," which Cocatrix published in 1803, assures us that André Amati worked as an apprentice at Brescia, before establishing himself at Cremona in his own shop. The fact is not improbable, for the two cities are not far apart; but assertions of this kind are not to be received, unsupported by documentary evidence of indisputable authority. The instruments of André Amati have peculiarities, sensibly distinguishing them from those produced in the ancient school of Brescia. He must have made special studies before adopting proportions adapted to the necessities of his epoch. When he worked, nobody demanded that power and splendor of tone required to-day. So far from it, an instrument possessing so great a sonority would have wounded the ear of an audience accustomed to the soft music whose records we possess. The spinets, lutes, *theorbæ*, mandolins and guitars, which made up the chamber and saloon concerts of that date—all they then had—had little power. What

was demanded of a violin-maker of that era, was that his instruments should be sweet and melting. Now, we must do this justice to the head of the Amati family: his violins, viols and basses leave nothing to be desired in this respect. André Amati produced numerous instruments, but time has abused and accident destroyed a great many of them. Before the first French revolution (1789) there existed among the curiosities of the Chapel Royal a collection of violins and viols which had been made by André Amati at the order of Charles IX, a passionate amateur in music. After the days of October 5 and 6, 1790, all these instruments disappeared from Versailles. Cartier (See this name in the *Biographie universelle des Musiciens*) found two of these violins many years after. Their sonority lacked splendor, but the *timbre* was charming, and the workmanship exquisite.

The violins of André Amati are of small and medium patterns; their swell is very decided toward the centre. The wood of the bottom runs with the grain; the tops are moderately thick; the varnish, of a clear brown, is substantial. Their intensity of sound, however, is only relative to the epoch when they were made.

The date of André Amati's death is not known, but it probably occurred about 1580—for the instruments marked with the name of Amati after this date belong to his sons, Jerome and Antoine.

Antoine, born at Cremona about 1550, succeeded his father, and after being some time associated with Jerome, finally separated from him.

Antoine had adopted the patterns of André; but he made a much larger number of small than of large violins. The products of the associated brothers are much esteemed, and when in good preservation, greatly sought for. The violinist Libon possessed one admirable for the charm of its *timbre*, with which he executed the quatuors of Haydn, about 1809, with Messrs. de Sermental, de Noailles, and de Villeblanche, all passionate amateurs. The violin of Libon, made by Antoine and Jerome Amati, bore the date of 1591. The small violins of Antoine Amati possess a quality of great sweetness and purity, but unhappily little intensity. The first and second strings are the best parts of his instruments; the third is a little dull, and the fourth too feeble.—In the good specimens of the two brothers, the work is of exquisite finish. The wood, well selected, is with the grain for the bottoms and the ribs; the fir of the tops is of a fine and delicate grain; the swell is high in the centre, the incisions are deep. The combination of the thicknesses with the conditions already named, gives these instruments that fine, delicate and sweet tone which is their distinctive quality. Antoine Amati died, it is thought, in 1635; at least it is certain that his name does not appear upon any instruments, made later than this.

After working a long time with his brother, Jerome married, and this change of condition separated the two. Thenceforward Jerome no longer held to the exact models of André, for several of his violins are known of a larger pattern than those of Antoine or the old Amati.—Jerome, after his separation, has sometimes approached Antoine in *finish*, but on the whole is inferior to him. He died in 1638.

Among the pupils of Antoine and Jerome Amati, we may distinguish Gioacchino or Giofredo Cappa, born at Cremona in 1590. In 1640 he

established himself in Piedmont and there founded a school of violin-makers at Saluzzio, the residence of the reigning prince. He made a great number of instruments and formed good pupils, among whom we may name *Aereo* and *Sapino*, whose works, without equaling those of the Amati, were formerly esteemed. The violoncellos of Cappa are his best productions.

Nicholas Amati, son of Jerome, justly the most celebrated of the artists of that name, was born Sept. 3, 1596 and died Aug. 12, 1684, at the age of 88. He made few important changes in the models and proportions adopted by the family, but he gave a higher finish to details, more perfection to the curves, and was master of a more subtle varnish, one more mellow and of a more beautiful appearance. The relation of the swells and the thicknesses of his instruments is better planned than in those of André, or Antoine and Jerome. Thence it is, that while preserving their distinguishing sweetness of tone, they attain more power and brilliancy. Some violins, on which this maker would seem to have worked with partiality, are true master-pieces of his art. One of two dated 1688 was to be found at Milan in the collection of Count Cozio de Salabué. In perfection of finish, purity and mellowness of sound, this instrument was considered a miracle of its kind. The Count of Castel-Barco, of Milan, possesses some which are admirable, and one belonging to the celebrated violinist Allard is cited as being one of the best instruments that ever came from the hands of Nicholas Amati.

Nicholas, by his wife Lucrece Pagliari, had two sons, of whom the oldest, Jerome, was born Feb. 26, 1649, and the other, Jean Baptiste, born Aug. 13, 1657, became a priest and died about 1706. Jerome worked in his father's shop and succeeded him. He enlarged a little the pattern of his violins; he was much less pains-taking in his work than the other members of his family, and very inferior to his father. He was not productive. One violin of his is known, dated 1672. It is one of his last manufacture. Jerome was the last artist of the name of Amati.

The pupils whom Nicolas Amati fashioned are Jerome his son, André Guarnerius, Paolo Grancino, who established himself at Milan and worked there from 1665 to 1690, and the illustrious ANTOINE STRADIVARI, or STRADIVARIUS, of Cremona, of whom we shall presently give a full account. The following list contains in chronological order all those considered as belonging to the school of the Amati. Some of them had worked with Jerome, son of Nicholas; others had been formed by the pupils of the school and had followed its traditions with more or less exactness.

#### SCHOOL OF THE AMATI.

Joseph Guarnerius, son of André, at Cremona, from 1680 to 1710.

Florinus Florentus, at Bologna, from 1685 to 1715.

François Ruggier (or Ruggieri), surnamed *il Per*, at Cremona, from 1670 to 1720.

Pierre Guarnerius, brother of Joseph and second son of André, from 1690 to 1720.

Jean Grancino, son of Paolo, at Milan, from 1696 to 1720.

Jean-Baptiste Grancino, brother of Jean, at Milan, from 1690 to 1700.

Dominicelli, at Ferrara, from 1695 to 1715.

Alexandre Mezzadie, at Ferrara, from 1690 to 1720.

Vincent Rugger, at Cremona, from 1700 to 1730.

Jean-Baptiste Rugger, at Brescia, from 1700 to 1725.

Pierre Jaques Rugger, at Brescia, from 1700 to 1720.

Gaetano Pasta, at Brescia, from 1710 to . . .

Domenico Pasta, at Brescia, from 1710 to . . .

François Grancino, son of Jean, grandson of Paolo, at Milan, from 1710 to 1746.

Pierre Guarnerius, son of Joseph, grandson of André, at Cremona, from 1725 to 1740.

Santo Serafino, at Venice, from 1730 to 1745.

(To be Continued.)

### Haydn's Note-Books in England.

Translated for this Journal by A. W. T.

#### II.

Lord Barrymore gave a ball, in the beginning of May, 1792, which cost 5000 guineas. He paid 1000 guineas for 1000 peaches; and bought 2000 small baskets of gooseberries at 5 shillings the basket.

Prince of Wales's punch. 1 bottle of Cham-pagne, 1 bottle of Burgundy, 1 bottle of Rum-10 lemons, 2 oranges, 1 1-2 lbs. sugar.

June 22d. 1792, the Duchess of York gave a dinner in her garden, under a tent, to 180 persons. I saw it.

La risposta del S. Marchesi sopra una lettera d-S. Gallini. Nell' anno 1791.

"Horecevirto la sua gentilissima lettera.

Buona Notte.

Marchesi."

When a Quaker goes to Court, he pays the porter for taking off his [the Quaker's] hat: for the Quakers take off their hats to no one. Their taxes are paid the King thus; at the proper time an officer enters the house and takes away, in the Quaker's presence, articles equal in value to the tax. No sooner is the pretended thief out of doors with the property, than the Quaker calls him back and asks how much he will take for the stolen goods. The officer demands only the amount of the tax. And so the quaker pays the King his taxes.

Anno 1791 was the last grand concert with 885 performers in Westminster abbey. Anno 1792 the concert was removed into St. Margaret's Chapel, with 200 performers. This called out criticism.

On the 4th of Augst I went into the country 12 miles from London to the Banker, Mr. Brassy, and remained there 5 weeks. I was very well entertained. N.B.—Mr. Brassy complained once that things went too well with him in this world. (a).

To keep milk or cream fresh for a long time, you fill a bottle with it, and place it in an earthen or copper vessel, with water enough to cover a little more than half, cover it, place it upon the fire and let it boil half an hour, then take the bottle out and seal it thoroughly, so that no air can get in. In this manner milk can be kept good for several months. N.B. The bottles

must also be placed beforehand in the water and the stopples must be thoroughly well fitted.

A ship captain told me this.

On the 26th of March, [1792] at the concert of Mr. Barthélémon, an English priest (b) was present, who when he heard the Andante



sank at once into the deepest melancholy, because the night before he had dreamed of this Andante, with the circumstance that the piece was a warning of his death. He immediately left the company and went to bed.

To-day, the 25th of April, I learned from Mr. Barthélémon that this evangelical preacher is dead.

Nov. 24th, I was invited, by the Prince of Wales to Oatlands, to his Brother, the Duke of York. I remained there two days and received many gracious and honorable attentions, both from the Prince of Wales and from the Duchess daughter of the King of Prussia. The small chateau, 18 miles from London, stands upon a hill, and has a most noble prospect. Among the many beauties of the place, especially noteworthy is the grotto, which cost some £25,000 sterling. It was eleven years in constructing, is very large, offers great variety, and has living water from various quarters. There is a beautiful English garden connected with it—it has various approaches and a very neat bathing place. The Duke gave for the estate £47,000 sterling. On the third day the Duke forwarded me, with his own coach and horses, 12 miles on my way to London. The Prince of Wales asked for my portrait. During these two days, we made music each evening, for 4 hours, that is from 10 o'clock till 2 hours after midnight; then we took supper and at three we went to bed.

On the 30th I was three days in the country 100 miles from London, at Sir Patrick Blake's. On my way I passed through the small city of Cambridge, visited the Universities there, which are very conveniently placed in a row one after another, yet each separate. Each University has in the rear a very fine and extensive garden, with a handsome stone bridge for crossing the river, which winds around. The King's Chapel is very celebrated for its vaulted ceiling, which is wholly of stone, but so finely wrought, that no wood work could surpass it. It has already stood 400 years, but no one could think it more than 10 years old, owing to the firmness of the stone and its peculiar white color.

The students behave like those of Oxford, but it is said they have better teachers. In all there are 800 students.

Story of Mr. Fox's breeches and the sedan-chair man. He lost £4000 and won it again by this dirty manoeuvre.

As soon as two lovers obtain a marriage license from the civil authorities, the priest must marry them upon their appearance in the church, even though against the will of their parents; if not, the bridegroom and bride have the right, the moment the priest is out of the church, to tear his clothes from his body. The priest is then degraded and incapable of resuming his functions.

The obligation of 1000 florins, which is deposited with Prince Esterhazy, bears date July 10th 1791.

Covent Garden is the national theatre.

I was there on the 10th of December to hear the opera called "the Woodman," (d) on the very day on which the career of Mad. Billington, on both its good and bad side, was advertised. Such scandalous enterprizes are mostly undertaken for the sake of gain. She sang this evening somewhat anxiously, but exceedingly well. The first Tenor (e) has a good voice and a pretty good method, only he uses the falset too much. He made a shake on high C, and went up to G. The second Tenor wants to do the same, but cannot join the falset to the natural voice, and besides is very unmusical. He takes the time to suit himself, now 3-4, now 2-4, and abbreviates where he pleases.

The orchestra is however very much used to it.

The conductor is Herr Baumgartner (f) a German, but one who has almost forgotten his mother tongue. The theatre is very dark and dirty. It is about as large as the Court theatre in Vienna. The rabble in the galleries is very impertinent in all the theatres and uproariously takes the lead, causing or preventing repetitions at will. The parterre and all the boxes often have to applaud a long time to secure the repetition of a really good thing.

As was the case this evening with the duet in the third act, which was very beautiful. (g) The contest pro and contra lasted almost a quarter of an hour, when at last parterre and boxes conquered and the duet was repeated. The two performers stood in great anxiety on the stage, now retiring, now coming forward again.

The orchestra is sleepy.

Mozart died December 5th 1791.

December 23d Pleyl came to London. (h). On the 24th I dined with him.

#### NOTES BY THE TRANSLATOR.

a. Dies reports this matter thus:

"Haydn was invited in the most complimentary manner by the Banker \* \* \* to give his daughter music lessons; he accepted the invitation and was treated at the house with distinguished honor. At one time the whole family went into the country; Haydn was invited to accompany them and frequently entertained the company by his descriptions and stories of passages in his own history, which often, when compared with the brilliant circumstances of his host, must have exhibited a remarkable contrast.

"On one occasion, Haydn and \* \* \* were alone together, and \* \* \* listened with close attention to one of these narratives. Suddenly the latter started up like a madman, cursing terribly, and swore that 'if he had a loaded pistol, he would shoot himself on the spot.'

"Haydn, too, sprang from his seat and cried, now for help, and now 'Only don't shoot me!' thinking that he had but one life and it seemed hardly time yet to lose it.

"The Banker's wife and several other persons rushed frightened into the room. \* \* \* called to them 'Bring me my pistols; I wish to shoot myself.' The others sought to calm him and to learn the reason for his suicidal intent. For a long time no answer; at last tears came into his eyes, he broke out again with oaths, and declared 'he wished to shoot

himself because he had never known misfortune; he knew nothing of care, distress, and necessity, could say nothing of them from experience, but, as he now saw clearly, he was not happy, for he could do nothing but eat and drink, knew nothing but superabundance, and he was sick of this.'

"Haydn closed his story here. But that the reader may not worry himself on the Banker's account, I can assure him that he did not shoot himself."

b. Haydn here and in other places writes "Pop" for priest; I cannot see for what reason.

c. Heydn sat for this to Hoppner, who produced an admirable likeness of the composer, which is in possession of his present Majesty, [George IV]. From this an engraving was made by Facius; M. Beyle, speaking on the subject in his *Lettres sur Haydn*, (published under the name of *Bombe*) confounds Sir J. Reynolds and Hoppner together in his usual hasty and inaccurate manner.—(*Harmonicon*).

The error was made by Carpani; but see Gardner's "*Bombe*," Boston edition, pp. 151, 152.

d. Written by Rev. H. Bate Dudley and set to music by Shield.—(*Harmonicon*.)

e. Haydn here leaves the name blank. The *Harmonicon* gives the following note:

Incleson. Most likely Haydn alludes to him also in the latter part of the paragraph, for a second tenor would hardly have been allowed to change the time, abbreviate, &c. Incleson was nearly self-taught and never gained any great knowledge of music."

f. The *Harmonicon* gives the name Baumgarten, which agrees with Gerber, and says, he was also organist of the Lutheran church in the Savoy, and remarkable for the depth of his theoretical knowledge of music. Some distinguished professors studied under him the principles of harmony; and he is supposed to have assisted many in preparing their compositions for the public. But such was his modesty, and his habits of so retiring a nature, that he was very little known in his day, and is now (1826) almost forgotten. Gevher gives his initials C. F., and says he "may be reckoned amongst the most excellent composers, organists and violinists; so Dr. Burney wrote of him in 1789."

g. This duet, to which Haydn applies so correct an epithet, was Dr. Boyce's "Together let us range the fields," introduced with great judgment by Mr. Shield into the opera.—*Harmonicon*.

h. Ignatz Pleyel, a pupil of Haydn, born somewhere in Austria, in 1757, a year later than Mozart, was at this time musical director in the cathedral at Strasburg, and had been called to London to compose for the professional concerts, which are not to be confounded with those of Gallini, for which Haydn had been engaged to come from Vienna. Dies's version of the history is this:

"This was a weekly concert given in the new hall in Hanover Square, and Haydn (with consent of Gallini) had bound himself to produce a new work of some kind in each of twelve performances; the managers on their part agreeing that these works should invariably have their place in the second part of the concert. On the one side, Haydn had by this proviso added much to his labor, as he must, at each performance, produce a work superior to those in the first part of the concert; on the other side, was this advantage, that if his works surpassed those which preceded them, they would fasten themselves more strongly in the memory of his auditors and the applause be so much the greater; still he might have misjudged, for he exposed himself to the danger of

meeting all the greater disapprobation in case his pieces were a falling off, and therefore of falling all the lower.

Salomon was first violin in these concerts. Haydn, completely occupied with the composition of his new works, took no notice of the rising quarrel between Salomon and the other directors, which finally led to a separation, and to the establishment of another weekly concert in the new Haymarket theatre. Gallini and Salomon undertook the enterprise, placing their dependence for success upon the fame of Haydn — in which they were not deceived.

The directors of the Professional concerts in the mean time cast about for means to sustain their reputation, and, if possible, to add to it. After the secession of Salomon the distinguished Cramer [William] became first violin. Men of distinguished fame, Clementi, for instance, were generously paid for their compositions, and, in fact, no steps were omitted, which might possibly prevent the success of the new enterprise (i. e., of Gallini and Salomon). The public, however, joined in the universal opinion, which gave Haydn the laurel, crowded the theatre, went less often into the professional concerts, whose directors soon felt the falling off and sought for means to sustain their former reputation. Haydn must, perforce, so to speak, be conquered. Clementi was called upon for a symphony — probably not knowing the use to be made of it — which he wrote and which was worthy of his distinguished reputation. The first part of a concert was opened with this new work, and the audience received it with loud applause. Haydn knew nothing of the secret plan and was deprived of the advantage of being able to produce a work prepared expressly for the occasion, which would have been no more than fair; however, as the purpose was to lessen his fame, the directors gave in the second part of the concert one of his symphonies already well known, thinking by this means to gain their end.

Their expectations were defeated; the applause was incredible; Clementi flushed up and expressed his wrath in few words, at the, for him, so unfortunate selection from Haydn's symphonies. The affair could not long be kept secret, it spread from mouth to mouth, and added not a little to Haydn's reputation.

The directors now adopted another course. Perceiving that unless they could renew their contract with Haydn, they would be unable to retain the first place for their concert in the eyes of the public, they determined to send a deputation of six members to him, offering him very advantageous terms and urgently praying him to enter into engagements with them (ihn durch Bitten zu einer Verbindung geneigt zu machen). The deputation did its best. Haydn however, would not break his word given to Gallini and Salomon; nor involve them in loss through a base desire of gain. Since they had undertaken so hazardous an enterprise on his account, and had already incurred such large expenses, he thought it but right to secure them the profits."

The deputation was soon after sent to him a second time; it renewed the original offers, and added, "they had full power to offer him 150 guineas in advance of the sum secured to him in his contract with Salomon, if he would only enter into engagements with their directors." Haydn to this gave again the reply, which the reader has already read above.

Not long afterwards Haydn had his attention called by his friends to an article in a newspaper relating to him. I am sorry (adds Dies) that I have not the sheet before me and am therefore unable to say in what paper the article appeared. Haydn remembered only "that in it he was represented as being old, feeble, and unable to produce anything new; that he had long since written himself out, and was forced by weakened mental powers to repeat himself. On this account an engagement had been made with

Haydn's celebrated pupil, I. Pleyel, who would soon reach London, there to compose for the Professional Concerts."

Haydn saw at once through the wretched cabal and had no doubt that every cunning means had been employed to persuade Pleyel to come to London. Since his opponents had gone so far as to describe Haydn in the public prints as a weak, superannuated man, there was good reason to believe that they had gone still further in their letters to Pleyel, that they might the more surely inveigle him into their snare. At all events Haydn saw the matter in this light and was grieved that his pupil should be made the tool of the cabal against him—which he might easily have avoided had he simply written to his old master himself to know how the land lay. Very likely he would have done this had more time been allowed him; his sudden appearance in London, however, was a good reason for Haydn to think otherwise.

After his arrival, Haydn saw clearly in his manner that he had a rival in his former pupil intent upon striving with him for the prize. But as he was unable to perceive anything of that weakness, of which he was accused, Haydn remained extremely at ease in this regard and trusted to his genius and taste. As he however thought he could see that his former pupil's manner was reserved and he no longer sought his society so freely as formerly, it made him sad, and embittered him against the cabal, through whose arts Pleyel had been entangled and was now forced to play the part of an ingrate against his old teacher.

Pleyel entered upon his new duties, and at first his reputation and the novelty of the affair were of course advantageous to the professional concerts. So much I [Dies] could see from Haydn's narrative; but that I may leave no gap in my own, I suppose that the audience soon saw that Pleyel, although he had a beautiful vein of melody, could by no means venture to make any pretensions to Haydn's universal knowledge of his art, especially as the latter continued to produce a new work weekly, in the new theatre. It is further to be supposed, that the professional concerts could not gain the victory over those in the theatre, but had to be contented with the second rank. Here I close my guessing and add as a fact, that Pleyel finally found out the cabal, confessed the wrong he had done his old master and at a dinner given for this very purpose asked his forgiveness. I will give the reader the few words, with which Haydn closed the conversation to-day [Dec. 9, 1805], as he spoke then: "I gladly forgave my pupil, and since then we are friends again as before."

So far Dies. I have only to add that Haydn's visits to London would form a very interesting chapter in musical history, and are still to be written.

(To be continued.)

### Verdi at St. Petersburg.

(Translated from a letter addressed to the *Revue et Gazette Musicale*.) 30th October (11th November), 1862. The first performance of the opera composed expressly for our Italian Opera House by Verdi, took place last night. The *libretto* is founded on a five act drama, in prose and verse, by Don Angelo Saavedra, Duke of Rivas, which was represented, for the first time at Madrid, on the 22nd March, 1855, with great success, and which soon made the round of Spain. The author evidently drew his inspiration from the grand romantic dramas, of which the French public were then so passionately fond, particularly from those of Victor Hugo. In this piece, the Terrible walks, at each step, side by side with the Burlesque. The work has been adapted for the Italian stage by Piave, who has had to shorten and alter it considerably. Even as it is, and although reduced to four acts, it is still too long, and the habits of our public will certainly render cutting necessary. The original title, *La Forza del Destino*, is retained, and the scene laid in Spain. Don Alvarez, son of the viceroy of Peru, has been despatched to Seville to obtain the pardon of his relations, who labor under an accusation of high treason for having endeavored to reconquer their independence. He has seen Donna Leonora de Vergas, the daughter of

## No. 37

## THE LORD GAVE THE WORD.

Psalm xlviij. v. 7.

CHORUS. ANDANTE ALLEGRO.

SOPRANO.

ALTO.

TENORE.

BASSO.

ANDANTE  
ALLEGRO. $\text{J} = 80$ 

Full without Reeds.

Org.

The musical score consists of ten staves of music for four voices (Soprano, Alto, Tenor, Bass) and organ. The key signature is one flat, and the time signature is common time. The vocal parts enter sequentially, starting with Soprano, then Alto, then Tenor, and finally Bass. The organ part begins with a sustained note on the first staff, followed by a series of chords. The vocal entries begin with simple eighth-note patterns, which transition into more complex sixteenth-note patterns as the piece progresses. The lyrics are integrated into the musical lines, with the organ providing harmonic support throughout. The score is set against a background of vertical bar lines and measure numbers.

preachers. The Lord gave the word; great was the com -  
 preachers. The Lord gave the word; great was the com -  
 preachers. great was the com - pa - ny, the  
 pa - ny, the com - pa - ny, the com -  
 pa - ny, the com - pa - ny, the com - pa - ny of the  
 com - pa - ny, the com - pa - ny, the com - pa - ny of the  
 com - pa - ny, the com -  
 pa - ny of the preachers; great was the com-pa-ny of the preachers.  
 preach - ers, of the preachers; great was the com -  
 preach - ers, of the preachers; great was the com-pa-ny of the preachers,  
 pa - ny of the preachers; great was the com - pa - ny, the com -

great was the com - pa-ny of the preach-ers; of the preach-ers;

pa-ny, the com - pa-ny, the com - pa-ny, the com -

great was the com - pa-ny of the preach-ers; the com -

pa-ny, the com - pa-ny, the com - pa-ny, the com -

great was the com - pa-ny of the com - pa-ny of the

com - pa-ny, the com - pa-ny, the com - pa-ny, the com - pa-ny, the com - pa-ny, the com - pa-ny, the com -

pa-ny, the com - pa-ny, the com - pa-ny, the com - pa-ny, the com - pa-ny, the com - pa-ny, the com -

pa-ny, the com - pa-ny, the com - pa-ny, the com - pa-ny, the com - pa-ny, the com - pa-ny, the com -

preach - ers, of the preachers.

preach - ers, of the preachers.

preach - ers, of the preachers.

No. 38. *Soprano.*

## HOW BEAUTIFUL ARE THE FEET.

Romans, x. v. 15.

*AIR.*  
SOPRANO VOICE.LARGHETTO.  
 $\text{♩} = 120$ .

How beau-ti - ful are the feet of them that  
 preach the gos - pel of peace, How beau-ti - ful are the feet, How  
 beau-ti - ful are the feet of them that preach the gos-pel of peace, How

the Marquis de Calatrava; he loves her, and is beloved in return. At the rising of the curtain, the young lady, having granted him a rendezvous, has just consented to follow him, when the Marquis, with his drawn sword in his hand, appears menacingly on the threshold of the apartment. At the sight of the old man Don Alvares has armed himself with a pistol, but, on hearing the cry of terror uttered by Leonora, flings away the fatal weapon, which rebounds from the ground. It goes off, and the ball strikes the Marquis in the heart. In the second act, Leonora, who does not understand the accident of which her father was the victim, and believes her lover guilty of the old man's death, has fled from the Chateau de Vergos, and from Don Carlos her brother, who has sworn to revenge his father's death upon her and her seducer.

Disguised as a cavalier to escape her brother's pursuit, Leonora knocks at the door of the monastery of Nuestra Senora de los Angeles, and begs from the father prior the privilege of ending her days in an adjacent hermitage, which has been pointed out to her by a monk, and which is situated in the midst of precipitous rocks. Her demand is granted, and the whole of the community swear to preserve her secret. In the third act, Don Alvares has become a captain of Spanish Grenadiers campaigning in Italy. Plunged in melancholy reverie, he hears not far from him the clashing of swords, and flies to the help of an officer attacked by bandits. He puts the latter to flight, and brings back in safety the grateful officer, who is no other than Don Carlos de Vargas. After exchanging fictitious names, the preserver and the preserved swear mutually eternal friendship, and leave together, to take part in an engagement about to be fought with the Austrians.

Soon afterwards, Don Alvares, mortally wounded, is brought back upon a litter. Don Carlos will not quit his new friend, who entrusts to his honor a sealed packet, asking him to swear he will burn it in case he should die. A doubt has crossed the mind of Don Carlos on receiving the packet, to which a locket is attached. To clear up this doubt, he opens the locket, and in it finds his sister's portrait. At present, certain of not being mistaken, he gives Don Alvares, who has escaped death, the time to recover. He then says who he really is, and despite the protestations of innocence made by Don Alvares, who has escaped death, the time to recover. He then says who he really is, and, despite the protestations of innocence made by Don Alvares obliges him to draw his sword. In this duel again, destiny does its office, and Leonora's brother falls mortally wounded. Don Alvares flies in affright. In the fourth act, five years have elapsed. Don Alvares has come to bury his grief in the monastery of Nuestra Senora de los Angeles, where he is revered for his holiness. On the other hand, Don Carlos has not perished from his wound. Still following up his plan of vengeance, he, in his turn, knocks at the door of the monastery, to seek out his father's murderer, whose retreat he has succeeded in discovering.

Here we have a very fine scene, which you may remember having witnessed at the Porte-St. Martin, in 1836. It occurred in a drama, entitled *Don Juan de Marana*, by Alexander Dumas, and was no doubt borrowed by the celebrated dramatist from the Spanish author.

In vain does Don Carlos overwhelm his enemy with insults; in vain does Don Alvares, now Father Raphael, manifest, on the other hand, increased humility; the force of destiny has not yet fulfilled its task. An insult more terrible than all the rest, and offered by Don Carlos in the paroxysm of his fury, at length arouses in Don Alvares all his instincts as a nobleman and a soldier. In his turn, he seizes, with rage, the sword brought to him by his adversary, and leaves the sacred precincts of the monastery to engage in another combat. This takes place at the very foot of the hermitage inhabited by Leonora, and Don Carlos is stabbed to death before the eyes of his sister, who has run up on hearing the noise. But he will not die without having a portion of his vengeance. At the instant Leonora bends down to assist him, he recognizes her, and, collecting all his strength, plunges his dagger in her breast. At this horrid spectacle Don Alvares feels his reason deserting him. He rushes distractedly to the summit of the rocks overhanging the hermitage, and precipitates himself down the abyss. He has done all in his power to turn aside this series of misfortunes, but everything has been compelled to yield to the force of destiny. We have said that, from time to time, comic scenes are introduced to relieve the sombre and mournful situation. Despite of this, we think that the element of sadness is too predominant. It also struck us that the passion of Don Alvares for Leonora is not sufficiently developed. Except in the first act, the heroine appears only at rare intervals, and then to fly from her lover; so that hatred, the

thirst for vengeance, and the fury occasioned by it, are the sole sentiments for three acts, brought to bear upon the spectator. One duel follows another to the detriment of all; the author should have omitted the first, which altogether weakens the highly dramatic effect of the second; the final catastrophe would have gained considerably by such a course. Lastly, the Songs of the Pilgrims, the Chaunts of the Monks, and their processions, take up too much room in the work itself, and too much time in the business of the stage. For religious ceremonies to make an impression in a theatre, they should be soberly employed.

The subject of *La Forza del Destino* was, doubtless, a seductive one for the *maestro*, whose talent is particularly partial to violent situations, to which it is indebted for various great successes. We do not pretend, after having heard it only once, to pronounce a decided judgment on an opera of such a length.—But there is one thing that struck us at once: in the whole course of the work, there is not a trio, a quartet, or a concerted piece. The entire opera is a succession of cavatinas, duets and choruses.

An introduction of a few bars takes the place of an overture and precedes the rising of the curtain. The first act is filled up by a cavatina of Leonora, is continued as a duet on the arrival of Don Alvares, and terminates in a well accented *stretta*. It was well sung by Mad. Barbot and Tamberlik. The second act is divided into two *tableaux* or scenes.—We noticed on the first (the interior of a "posada") a sort of warlike *brindisi*: "E bella la guerra," sung with much spirit by Mad. Nantier-Didier, the refrain being repeated by the chorus; and then a recital, in the form of a ballad, by Don Carlos, given with great taste by Graziani; the two artists were applauded. In the second scene, Leonora's cavatini, alternating with the matins sung in the monastery, did not, despite of a fine phrase: "Pieta di me signore," produce much effect. In the duet which follows with the Father Superior, the violins, muted, accompany in a most felicitous manner, Mad. Barbot, who sang the last couplet: "Eterno iddio," with deep feeling. In the subsequent number, sung, a dialogue with the chorus of monks, by the Father Superior (Angelini), the strain is kept up by the violins, interrupted, from time to time, by the outbursts of the orchestra, which, formulated in bold chromatic scales, imparts great breadth and majesty to the finale.

The third act commences with an air in which Tamberlik was warmly applauded; the melody is sustained by a clarinet solo, admirably executed by Cavallini, and deserving a greater amount of notice than it received. The air of Graziani, after he has recognized Don Alvares in the captain of grenadiers, is terminated by an explosion of joy well expressed by the music, and excellently brought out by the artist's fine voice. In the scene of the camp, a pretty *chansonetta*, sung with much *brio* by Mad. Nantier-Didier, was called for again. Although delivered with a great deal of spirit by Debasini, a *buffo* air of the Brother Porter made no impression. Nor did the audience receive very warmly a "Rataplan," sung by Mad. Nantier-Didier, the refrain being repeated by a chorus of soldiers, although it was given with great precision. Tamberlik and Graziani infused great energy into the challenge which terminates the act, and which ends in Don Carlos falling dangerously wounded by his adversary. The *stretta*, expressing the regret of Don Alvares and his complaint against destiny, is very fine.

In the fourth act, we have a *buffo* scene of the Brother Porter, distributing soup to the indigent.—Debasini displayed in it all his talent as an excellent actor, and all his dash as a no less good singer; we may mention also the very remarkable duet which follows between Debasini and Angelini. This piece is certainly one of the best handled numbers in the score. The contrast between the voices is turned to no less advantage by the composer in the challenge-duet between Don Alvares and Don Carlos, which is followed by the final catastrophe. Tamberlik rendered with consummate talent all the gradations of feeling through which he is made to pass by the outrages of Don Carlos, while Graziani was not inferior to him in the contest, where his magnificent organ did him such good service. It is a fine *morceau*. The second scene of this act contains nothing but an air for Leonora.

The artists, who, as you have seen, were the *elite* of the company, were, as a rule, called on after each of their airs. Verdi was led on the stage by them every time, and, at the fall of the curtain, had to appear repeatedly again, being then more warmly applauded than during the course of the work, when a certain opposition was manifested against the recalls.

You know how luxuriously things are done by the management of the Imperial Theatre, which was not untrue to its custom on the present occasion. The

"getting up" and costumes are splendid; the scenery magnificent. The audience noticed especially the scene representing in the second act the exterior of the monastery of Nuestra Senora de los Angeles, by moonlight; that representing in the third, act, the Spanish camp, and, above all, that in the fourth act, of the interior of the monastery chapel, with a very fine sunlight effect. The tempest which accompanies the last scene, the wind, the rain, and the lightning, do honor to the talents of the mechanist and scenic artist, MM. Roller and Wagner.

#### Pianofortes at the Exhibition of 1862.

(From the Report of the Jury.)

Having in view the copious account given of the history and construction of the pianoforte in the Report of the Jury on the Exhibition of 1851, it will be superfluous to insert on the present occasion any remarks on the instrument generally. It is only necessary to record what has been done since that period, and to notice the present state in which we find the manufacture.

Although during the eleven years that have passed since the last Exhibition we have not to record the introduction of any very important novelty, yet a considerable general advance has taken place in the manufacture. The best class of instruments, in the hands of the first-rate makers, have improved both in quality of tone and in perfection of make; while the manufacture of instruments of a more humble description have been more widely extended, and the possession of them brought within more general reach of the public, by the reduction of price, which always follows production on an increased scale. Thus, to illustrate both these changes, we may say that the first-rate concert-grands of Messrs. Broadwood, which in 1851 sold for 175 guineas, are now, by reason of improvements in their construction, increased in value to 250 guineas, while small upright instruments may now be obtained in many quarters, of full compass, for less than twenty pounds each.

The compass of pianofortes generally has increased. In 1851, the usual compass of the grand was a little over six and a half octaves—C to G, or A, more than this being exceptional; while six octaves—F to F or C—was considered a reasonable compass for smaller instruments. Now, first-class grands are made universally seven octaves—A to A; and scarcely a single instrument is constructed in which the bass does not extend down to C.

The stringing has somewhat increased in thickness, which, combined with the increase of compass, and the continued unreasonable rise in pitch of the opera and concert bands (which concert pianofortes have been obliged to follow), has much increased the tension on the framing. In 1851, the aggregate tension on a full-sized grand was about eleven or twelve tons, now it is above sixteen tons.\* Of course extra strength in the framing has become necessary to meet this increased strain.

The action remains pretty much as it was. The rage for "repetition" mechanism, a contrivance originally introduced only to meet an almost exceptional refinement of first-class playing, has now calmed down, or at least has been transferred to a lower grade in the manufacturing scale. The chief houses have reduced the mechanism for this purpose to the simplest possible addition to the ordinary action; it is only the inferior makers who now rack their brains to produce complicated and costly contrivances for this purpose, to be applied in cases where they can never be of the slightest utility.

In making the awards for pianofortes, the Jury have felt a difficulty arise from the Medals being all of the same value, which compelled them to award apparently the same degree of honor to any merit shown by a small maker that they would to the most successful performance of the first manufacturers in Europe. The rules established by the Commissioners do not warrant any special awards being given; but the Jury consider they will not be exceeding their powers in placing certain makers at the head of their list, with notices more full and special than those which follow. The makers which the Jury wish thus to distinguish are—

Great Britain..... BROADWOOD.

HOPKINSON.

France..... HERZ.

PLEYEL, WOLFF, & CO.

Zollverein..... BECHSTEIN.

\*The constant and unreasonable rise of the pitch, prevalent of late years, has told in a way that comes home directly to almost every family, in regard to the price of pianofortes. It is a fact well known that the great cause of expense is in getting strength to resist the enormous tension of the stringing; and when it is considered that the effect of the modern rise in pitch has been to increase this tension by about fifteen per cent, it will be easily understood that every person who buys a piano has really to pay something considerable for the high pitch which it pleases our opera and orchestral authorities to use.—REPORTER.

## SCHIEDMAYER.

Austria.....STREICHER.

United States.....STEINWAY.

Messrs. Broadwood & Sons (*United Kingdom*, 3372), stand, without controversy, at the head of the pianoforte makers who exhibit on the present occasion. The Jury award them a Medal for excellence in every kind of piano, power and quality of tone, precision of mechanism, and solidity.

They exhibit four grand concert instruments, exemplifying their latest improvements, and constituting the most perfect specimens of their manufacture.

The most important improvement refers to the arrangement and construction of the metallic braces used to strengthen the general framing of the instrument, and to enable it to resist this enormous tension of the strings; for it will be recollectcd by those conversant with the history of the pianoforte, that as the demand for increased power led to the adoption gradually of thicker wire, the increased tension rendered some additional sustaining power necessary to aid the woodwork of the frame, and this was supplied by a system of iron bracing, placed above the strings. Down to about the year 1851 this bracing consisted of several bars placed parallel with the strings, abutting at the front end upon the wrest plank, and at the back end on the metallic string plate. The number of these bars, however, required for large and powerful instruments, introduced considerable evils into the manufacture, to remedy which Messrs. Broadwood introduced a new system, much more simple, and free from the objections to the multiple bars. The iron string plate at the back, and an iron sweep bar attached to the wrest plank in front, are connected together by a bar at the extreme right, and another at the extreme left of the instrument, so as to form a complete iron framing; the number of intermediate bars being reduced to one placed parallel in the middle of the instrument, and one extending obliquely from the bass end of the wrest plank to the junction of the string plate and intermediate bar. The wrest plank is strengthened with iron plates, and the whole forms a highly stable, mechanical and effective system of resistance, which has enabled to be used of great thickness and powerful tone, without any undue strain to the framing.

A pianoforte on the principle was exhibited in 1851; but the plan was new, and required further trial; the result of the eleven years' experience gained since that time has justified its advantages, as the makers state that two grands, finished by them in 1852, are still, after much hard wear, among the most approved concert instruments of the present season.

Messrs. Broadwood have also patented, in the present year, an iron cover plate to the wrest plank, into which the tuning pins are accurately screwed.—This iron plate forms an integral part of the general framing, and contributes much to the stability, as it eliminates any inconvenience which might arise from the crushing of the wooden fibres of the wrest plank under the heavy strain.

The Jury cannot speak too highly of Messrs. Broadwood's instruments, either in quality of tone or in perfection of manufacture. The iron work especially deserves commendation, not only for the mechanical excellence of its design, but the accuracy and finish of its workmanship. The instruments are altogether such as well sustain the mechanical pre-eminence of our own country.

In addition to their finished pianos, Messrs. Broadwood exhibit a great number of separate parts of pianos, with copious descriptions and elaborate diagrams, calculated to explain, to any one interested in such matters, the entire construction of their instruments in the fullest detail; an instance of liberality for which the Jury think they are deserving of special commendation.

## The Piano Accompanist.

(From the *Revue et Gazette Musicale*.)

I beg the reader's permission to borrow from Brillat-Savarin the form of one of his most celebrated aphorisms to express a musical truth but too little known: *A person becomes a pianist, but is born an accompanist*.

The above fact is one which the public will always experience great difficulty in understanding, and yet it is incontestable for all professional musicians.

Piano-accompanist! Everybody fancies he is one, for the mildest amateur accompanies at a pinch; but, in reality, Paris does not contain more than seven or eight real accompanists out of the twenty thousand pianists who adorn that harmonious capital, and exist on the profits derived from semiquavers. And how could it be otherwise, when we consider the combination of rare, I would almost say, superhuman qualities, required by this profession, as unthankful as it is difficult?

The fact is, the natural and exceptional qualities of a musician do not constitute all that is required by an accompanist. In addition to a large amount of science, he must possess the rarest of all the virtues of man, a virtue so sublime that it is accounted holy; abnegation.

Examine, in turn, the different social positions, professions or trades, and you will find they all have the stimulus of profit or glory; many of them lead to glory and fortune simultaneously.

Of all human beings who enjoy the honor of paying taxes to the state, and of wearing a paletot, the piano-accompanist alone fatally closes for himself the door of fortune, when he embraces his profession, and—which is a sacrifice a thousand times greater for an artist, voluntarily condemns his name to obscurity, while, most frequently, appearing personally before the public.

The wise men of Greece want one thing to merit my entire admiration: they ought to have been piano-accompanists.

And I am convinced that a goodly number of canonized martyrs did not merit this signal honor of canonization by their patience, their resignation, and their humility more than accompanists generally.

Yes! Accompanists are truly martyrs, victims of the incessant persecution of singers and soloists, as well as of the ignorance of the public, who look at them without seeing them, who hear them without listening to them, and who consider them as the necessary but very slightly interesting supernumeraries of concert-music. With regard to operatic music, as the accompanists figure neither in the orchestra nor on the stage, the public, who are not conscious of the active and intelligent share the accompanists have had in getting up the work performed, do not, and never can, think of them.

As a rule, the papers do not render them the justice due to them in this respect, by associating in the criticisms, their names with those of the musicians, and different persons employed in a theatre, and by whom a new piece is executed and put upon the stage.

A few musical journals only remember, from time to time, to fulfil this duty of the critic by saying a word or two in praise of the accompanists, whose office in a lyrical theatre, like the lyrical theatres of Paris, is as important, or certainly as indispensable, as that of the conductor himself.

To be a good accompanist, a person must:

1. Be a good pianist, for the accompaniment of certain operatic numbers is as difficult to play as actual solos, and is nearly always awkward and ungrateful to execute;

2. Be able to decipher rapidly, which a person can never succeed in doing unless his eyes are actually formed to seize with promptitude the objects before them, and convey the impression to the brain;

3. Be able to transpose music into all keys with the same ease that he ought to read it in the key in which it is written;

4. Arrange at sight an orchestral score for the piano, because it may happen that the accompanist is called upon to accompany the singers from the full score;

5. Be able to accompany by means of figured bass;

6. Be a sufficiently good harponist to accompany a song without the help of bass, and have enough taste and intelligence to extemporise the continuation of an obstinate figure in an accompaniment of which the composer has written only the first few bars;

7. Possess that natural gift by which an accompanist does not follow the singer—which is a very bad style of accompanying—but divines his intentions; takes into consideration his good qualities and his defects, so as to bring out the former, and disguise the latter; and identifies himself with the singer, by forming with him one perfect whole. This sovereign reign of the accompanist, this rare gift of intuition, has been wanting to some of the greatest composers. Beethoven accompanied in a very mediocre fashion, and conducted in defiance of common sense; it was this quality which caused me, on commencing, to lay down the aphorism, after Brillat-Savarin: *A person becomes a pianist, but is born an accompanist*;

8. He must be endowed with great patience, and have no will but that of the artist he accompanies;

9. In public, he must always be silent, without a murmur, and take upon his own shoulders the faults of memory or of time sometimes made by the singers or solo-players he accompanies, so as not to destroy the prestige with which every virtuoso wishes to surround himself.

For instance: suppose a singer begins at the wrong time, or misses a few bars. In such a case, he most frequently darts at the accompanist a withering look, which politely expresses: "Stupid!" and the accompanist is bound to be silent.

But, on the other hand, once out of sight of the public, the accompanist may give vent to the feelings of his enkindled heart:

"You humbug, you! You gave me a terribly severe look, and it was yourself who made the null."

"That's true, my dear fellow; but, as a solo-player, I could not appear to be wrong to the audience."

"Oh, of course not. It is the poor accompanist who must bear all. Hark! the applause continues. They are calling for you. Go and make your bow to the worthy public."

"Yes! I will."

10. Lastly, the piano-accompanist, like a soldier in a campaign, must brave hunger, thirst, fatigue, and want of sleep, to accompany at all hours and for ever.

OSCAR COMETTANT.

## Dwight's Journal of Music.

BOSTON, DECEMBER 27, 1862.

MUSIC IN THIS NUMBER.—Continuation of Handel's "Messiah."

## Concert Record.

MENDELSSOHN QUINTETTE CLUB.—The following was the programme of the third Chamber Concert, Thursday evening, Dec. 18.

1. Two movements from Quintet, No. 5, op. 29.....Velt Andante con moto and Allegro vivace—Allegretto, Maerchen. (Fairy Tale).

2. Quartet in C sharp, minor, op. 131.....Beethoven (First time.)

I.—a. Adagio ma non troppo molto espressivo: b. Allegro vivace; c. Allegro moderato; d. Andante ma non troppo molto cantabile.

II.—a. Presto; b. Adagio quasi un poco Andante; c. Allegro.

3. Andante and Rondo from the Sonate for Piano and Clarinet, op. 48.....C. M. Von Weber.

Messrs. C. Mayer and Thomas Ryan.

4. Quintet in A, op. 18.....Mendelssohn

Allegro con moto—Intermezzo, Andante sostenuto—Scherzo,

Allegro di molto—Allegro vivace.

Of course the great feature, as well as novelty, of the concert was the C sharp minor Quartet of Beethoven,—the last but three of the Quartets he wrote, and one of the most profound and difficult of conception and of execution. It could not be expected that it would be fully understood on a first hearing; nor do we feel yet much in a condition to enlighten our fellow listeners about it. To say that it was intensely interesting, that it is full of thoughts of startling (perhaps we might say "bewildering") beauty, tenderness, majesty and grandeur; that in its strange departure from the ordinary form and structure of Quartet composition, you still felt and were borne along by a logical unity of design, even while bewildered; that, however imperfect your understanding of what you were hearing, you yet felt the presence and thrilled to the contact of a great, deep, loving and imaginative soul, a master genius,—were but to repeat what nearly every one said or hinted somehow as he went out. But this is about all that we are yet prepared to say. Any analysis of the contents of such a work must be reserved for future hearings and to a time of greater leisure. The rendering by the Club seemed to us as good as we had any right to expect for a first attempt, indeed better. Portions of it come out quite clearly, and as if intelligently as well as mechanically mastered. Other portions were somewhat confused; following with a score, you could not detect the sound of every phrase set down for this or that middle part in the complex harmony.—And was not the tempo (*Adagio ma non troppo*) of the short fugue with which the composition opens (Beethoven seems to have been more and more drawn toward the fugue in his latter years) taken a little too fast to be "*molto espressivo*" as

the composer directs? The concluding Allegro went quite clearly. We hope to hear this Quartet again at the next concert, and meanwhile heartily thank the artists for giving us this first taste of it. They must suffer us to drink deeply of it, ere they take the cup away.

The repetition of the two movements from the Quintet by Veit did not reveal to us the genius that we missed in the first hearing. Either we are dull, or it is not there. A musician-like mediocrity is all we could detect; the *Märchen*, to be sure, is pretty, but only one of the numerous offshoots from the Mendelssohn fairy stock.—The Andante and Rondo from Weber's Sonata, for piano and clarinet, have that composer's individual flavor and poetic charm, always enjoyable. In Mr. CARL MAYER we have a sound, tasteful, competent pianist, and of Mr. RYAN'S skill upon the clarinet we have no need to speak. The most satisfactorily rendered piece of the whole evening, truly delightful in all its movements, was the well-known early Quintet in A, by Mendelssohn.

**"SATURDAY POPULAR."**—The mixture of solid, bright and sentimental took the following form last Saturday evening, and we doubt not the audience were well pleased.

1. Overture, "Post and Peasant".....Suppe
2. Duo Concertante, from Themes from Maria Padilla.....Clinton
- For Two Flutes.  
Robert Goering and Thomas Ryan.
3. Caro Nome—from "Rigoletto".....Verdi
4. First part of the Septet op. 20.....Beethoven  
For Violin, Viola, Cello, Bassoon, Clarinet, Horn and Bassoon. Introduction and Allegro—Larghetto—Minuetto.
5. Violin Solo—Grand Hungarian Fantasie.....Molique  
William Schultze.
6. Last Scene from "Lucia," for the Saxophone. Donizetti
7. Song without Words, in G, No. 4, Book 5. Mendelssohn
8. "Elegy of Tears," for the Horn.....Schubert  
Mr. Hamann.
9. Introduction and Rondo—a la valse.....Venzano

**ORCHESTRAL UNION.**—We go to press so early this week, on account of Christmas, that we cannot notice the Wednesday Afternoon Concert and the children's Christmas Symphony, which Father Haydn wrote for them.

**WAR SONGS FOR THE ARMY.**—The concert at Chickering's Hall, on Tuesday evening, in which an improvised male choir of amateurs of Cambridge and this city gave a taste of the songs in Prof. Child's excellent little book, drew together and held together a large and intelligent audience. Piece after piece was received with satisfaction and response. We only heard the latter portion. The solemn minor tune, sung in unison, to Mr. Leland's "Shall Freedom droop and die" was truly impressive. The "Trumpet Song" (words by Dr. Holmes), to a German tune in three parts, rang lustily and clearly. But best of all and grandest was the old Luther's choral: "A mighty fortress is our God," which was finely sung. In the rendering of some pieces there was hardly "snap" enough, short rehearsal having not brought sufficient confidence.—Mr. J. C. D. PARKER accompanied on the piano, and the Quintette Club varied the entertainment with some of their lighter pieces. The object of the concert was to give the songs a start and help to introduce them among our brave boys in the army; and we must all thank Prof. Child and his collaborateurs and wish them God speed in so patriotic and humane an enterprise.

**ORCHESTRAL UNION.**—The next Wednesday Afternoon concert is postponed to the week after New Year.

### Concerts at Hand.

**CHRISTMAS ORATORIO.**—The **HANDEL AND HAYDN SOCIETY** are still true to their time-honored custom of performing Handel's sublime "Messiah" during Christmas week. This time they announce it for to-morrow (Sunday) evening, at the Boston Music Hall. Mr. ZERRAHN will conduct the full chorus and orchestra, as usual, and Mr. B. J. LANG is still the organist. There can be no failure in those parts. Excellent talent also is provided for the solos in the engagement of the following vocalists: Mrs. J. H. LONG and Miss THERESA GILSON for the soprano airs; Miss ANNIE L. CAREY for the contralto; Mr. WM. CASTLE, who has made such a mark lately in New York, for the tenor, and Mr. FR. RUDOLPHSEN for the bass. It is a matter of course that the hall will be crowded, as it always is on that occasion.

**PHILHARMONIC CONCERTS.**—We are happy to say that Mr. ZERRAHN sees through the doubts and discouragements which clouded his good enterprise for a while, and has at length determined to begin his series of Six Orchestral Concerts on Saturday evening, the 10th of January. We shall have a grand Symphony each time of course, and much more of the finest music written for the orchestra. All our readers within easy reach of the Music Hall will rejoice in this announcement.

**NEW YEAR'S DAY.**—The announcement, in our advertising columns, of the "Grand Jubilee Concert" speaks for itself. It is to celebrate a day, which opens a new era in our history. It is to give worthy utterance to the joy which millions of loyal, liberty-loving, true American hearts feel at the arrival of the distinctly and officially recognized Providential necessity of disowning slavery and addressing ourselves as one people to the task of ridding this nation of its curse, after so much shame and party bitterness and finally rebellion, civil war and precious blood which it has cost us. This is no political occasion. The measure we rejoice in has become a *necessity*; the President, as the Commander in Chief, sees that without it the war cannot be ended, unless by such a compromise as shall surrender all that a free American holds dear outside of his own petty selfish interests.

The question has past the stage of politics; Providence has taken it out of that sphere altogether; and now can millions of hearts, that in their inmost depths have always longed and prayed for some deliverance from this wrong, this poison in the veins of the whole body politic, yet could not see the way under the obligations of the Constitution, now can they rejoice, with joy unspeakable, at the *necessity* whereby the all-wise Providence relieves us from those bonds, and makes us free to free four millions of our injured weaker brethren as fast as our arms shall win approach to them. Thus may we hope in time to see the Southern maniac delivered from his madness, and ourselves delivered from the constant terror and the shame in which that madness of our brother keeps us. Is not this cause for rejoicing? Is not here a "Jubilee," in spite of all the glooms that now surround us? It is no levity, no foolish nor affected joy; it is a deep religious patriotic joy in the entering upon a new policy, the opening of a new era, which promises Peace and Liberty and Union, by ranging this great nation wholly and consistently upon the side of Freedom, and making it for the first time a genuine Republic. Justice, even though we are compelled to do it at the eleventh hour, shall be our safety.

To the emotions that swell so many breasts on such a day it is fit that highest Art, the inspirations of the great tone-poets, should lend utterance. Never were the glories of the Fifth Symphony, and of those choruses of Handel and of Mendelssohn coupled with

events and themes more worthy, or so suited to bring out their full significance. Musically, the programme offered is one of the grandest ever given in our city. Every piece in it will be sure to interest, while it is of the best of music; every piece has a kindred inspiration with the occasion itself. Scarcely could all phases of the present situation, the night of long-suffering and almost despair, the longing for the morning, the glimmering of hope, the return of doubt and fear, and finally the certain promise and announcement of the perfect day, be more aptly portrayed than in that solo and chorus from the Hymn of Praise: "Watchman will the night soon pass?" "The night is departing," which is to form part of the programme.

**MENDELSSOHN QUINTETTE CLUB.**—On account of Thursday being New Year, the next Chamber Concert is postponed a week, to January 8.

### Musical Correspondence.

**PHILADELPHIA, DEC. 16.**—Messrs. CROSS and JARVIS' first soirée was attended by one of the largest audiences ever drawn to the Foyer of the Academy. The programme was

#### PART FIRST.

- |   |        |
|---|--------|
| Trio in G major, (No. 3). . . . .                   | Foscar |
| Allegro Con Spirito—Barcarolle—Scherzo Allegro Vivo |        |
| —Finale, Allegro Moderato.                          |        |
| Messrs. Jarvis, Gaertner and Schmitz.               |        |

#### PART SECOND.

- |  |                   |
|--|-------------------|
| 1. Recitative and Scene, from "Faust". . . . .       | Spohr             |
| A. R. Taylor.  |                   |
| 2. Deuxieme Concerto, Op. 40, Quintet Accompaniment. | Mendelssohn       |
| Adagio Cantabile—Finale, Rondo Presto.               | Michael H. Cross. |
| 3. Fantaisie Caprice. . . . .                        | Vieuxtemps        |
| Carl Gaertner.                                       |                   |
| 4. Good Night, Farewell. . . . .                     | Kücken.           |
| A. R. Taylor.  |                   |

#### PART THIRD.

- |   |  |
|---|--|
| Quintet in A, for Clarinet and String Instruments. Mozart |  |
| Allegro—Larghetto—minuetto—Allegretto                     |  |
| Messrs. Stoll, Gaertner, Cross, Grein and Schmitz.        |  |

The performance was in every respect successful and the audience applauded every part of it with more enthusiasm than is generally shown on such occasions.

Messrs. C. and J. are both skillful and conscientious musicians and have had a most encouraging manifestation of an appreciation of the direction and character of their present effort. CHANTERELLE.

### Music Abroad.

#### London.

**MONDAY POPULAR CONCERTS.**—To speak of the Concert of last Monday, Beethoven's magnificent and much loved septet was given, for the second time at the Monday Popular Concert, and, as on the occasion of its first performance, evoked applause long and hearty from the entire audience. The inefable scherzo, in which the violoncello—Signor Piatti's violoncello—discourses so eloquently, was encored with enthusiasm, the whole work being played from beginning to end superlatively, not to be wondered at considering that Herr Joachim, Messrs. Webb, Lazarus, C. Harper, Hutchins, Severn, and Signor Piatti were the interpreters. Mr. Lindsay Sloper gave the well known and always welcome Sonata of Beethoven in G Major (Op. 31, No. 1) in his most finished manner, and joined Herr Joachim in Dussek's Sonata in B flat, which, thanks to the Monday Popular Concerts, has become almost as familiar as the famous Kreutzer. "Repeated by desire," the Prelude, Loure, Minuet, and Gavotte, of Bach were played by Herr Joachim with as great effect as before. Those who remained for the final quartet of Haydn in E flat (Op. 71, No. 3,) enjoyed a treat, and we are greatly deceived if this, the first performance, will be the last. The vocal music must be briefly dismissed. Miss Roden's extreme nervousness prevented her doing the utmost justice to Chernini's "Ave Maria" (in which Mr. Lazarus's

clarinet *obbligato* was a remarkable feature); but in the tenor air, "Io son Lindoro," from Paesiello's *Barbiere di Siviglia*, she was far more happy, singing with charming voice and unaffected feeling. A new song by Signor Piatti (violonecello *obbligato* by the composer), very finely sung by Mr. Sunley, was warmly encored; and another novelty, "Oh! moon of night," from the pen of Mr. A. Mans—*the accomplished conductor of the Crystal Palace band*—also magnificently given by Mr. Sunley, completed the scheme. At the next concert Mendelssohn's *Ottet* will be repeated for the last time this season, and Herr Joachim will make his last appearance but one.—*Musical World, Nov. 29.*

**ROYAL ENGLISH OPERA.**—Although the success of Mr. Wallace's new opera would have justified its nightly performance, the discretion of the management has been shown in presenting it only four times in the week—on Monday, Tuesday, Thursday, and Saturday—by which arrangement the public appetite has been whetted, and some of the principal singers have had a rest they never enjoyed in previous seasons. We must not, however, say much about the repose enjoyed by Miss Louisa Pyne and Mr. Harrison, the week before last, for we heard of their taking advantage of the performance of *The Bohemian Girl* on Wednesday, to sing in opera at the Hull Theatre Royal. *Love's Triumph* has drawn very good houses and the repetitions of the work have placed the performers more at their ease, while the dialogue has run more smoothly and smartly. The music was so well done on the first night, thanks to Mr. Alfred Mellon, his superb band, and everybody concerned in the representation, that we cannot record any improvement. On Wednesday *Fra Diavolo* was again performed, with Madlle. Parepa in the character of Zerlina. The popularity of Auber's music should induce the management to put forth the *Domino Noir* which would, we feel certain, prove truly welcome. Mr. Wallace's opera improves on every hearing, and it will no doubt run on to the above mentioned nights until Christmas, when we suppose Mr. Balf's new opera is to make its appearance. Last night Miss Anna Hiles from Liverpool made her first appearance, as Arline, in the *Bohemian Girl*. Of her we shall speak in our next.—*Ibid.*

**CRYSTAL PALACE.**—The unfavorable weather on Saturday week deprived many of the pleasure of hearing a concert of great excellence. The principal attraction was again Herr Joachim, whose execution of Mendelssohn's violin *concerto* was a marvel of skill and expression. The accompaniments were admirably played, and it was not surprising that at the conclusion of so perfect a performance the applause should be loud and long-continued. In Tarini's sonata, introducing the famous "*trille du diable*," so thoroughly opposite in style, Herr Joachim was no less successful, literally astonishing his hearers. It is to be hoped that he will be heard once more at the Crystal Palace before his English engagements terminate. The symphony was Haydn's in E flat, and there was a new overture by Rabinstein, which we hope to have an opportunity of hearing again. The vocal music was entrusted to Madlle. Zeiss and Mr. T. Young.—*Ibid.*

### Paris.

**GRAND OPERA.**—M. K. De Pene, in the *Gazette des Etrangers*, thus describes Mario's late debut and discomfiture:

The greatest expectation had been excited by the performance of last evening. The *début* or the *rentrée*, the attempt at acclimatization upon the French stage of the most celebrated and most beloved of Italian tenors could not leave those friends of art among the public indifferent. Yesterday morning the last stalls were negotiated in the environs of the opera at the rate of 40 to 50 francs. There was great curiosity to hear Mario sing in French, to see him again on the scene of his earliest *début*, always young, always handsome, always elegant, conqueror of time, which does not count for this charming gentleman. Then it was known that the *Huguenots*—in Italian—was one of his most splendid triumphs. Those who had heard him in London sing Raoul in his best days—and we were of the number—went about asserting that certain parts of the French repertory had shown a Mario unknown to the Parisians, who were on the *qui vive* to make his acquaintance. The representation yesterday, we must acknowledge did not realize all that was hoped. The general rehearsal had been brilliant, Mario, in fine voice, master of his resources, singing in a manner to satisfy the most difficult among his friends. The illustrious tenor was less happy at the representation. It should be remembered that Mario is perhaps more timid now, after five and twenty years on the stage,

than when he appeared for the first time in any theatre in *Robert le Diable*. A nothing puts him out. The least symptom of disfavor or even of hesitation in the audience paralyzes him. He has been so spoilt! He cannot sustain himself at his proper height unless supported by the sympathy of the audience. He, who is, above all, a magnetizer and a charmer cannot transmit the magnetic fluid but in an atmosphere at once genial and confiding.

Well! From the first act, his entrance on the stage, it was evident that a minority of the public were determined to judge him with ferocious impartiality, to reprobate him for his accent, to note his least failing, to take into account, not the *tour de force* which he had accomplished in learning the *Huguenots* in six days, but the little that might escape his memory in this part of Raoul, new to him in French. Was it his fault if Madlle. Livry burnt herself?—if the *Mutter*, at the moment of passing, was postponed to the Greek Calends?—that he was compelled, impromptu, to unlearn the *Ugynotti*, for the purpose of stuffing his brain with the poetry of the *Huguenots*? To be watchful of his pronunciation, to govern his memory, to overcome his anxiety, to carry away one part of the public by main force, to conceal perhaps an ill condition of voice—such were the combined difficulties against which an artist, the least constituted to struggle, had to contend.

He sang the air of the first act very well, with all sorts of elegant vocal turns and refined ornaments. The whole house applauded him, except one little *coterie* stuck-up and defiant which had determined to extend no indulgence except in the case that Mario would give proof of as much sonority as Gueymard. This was like seeking cocoa nuts from a strawberry bush. In the second act Mario gave several doubtful tones, but also some very fine chest tones in the finale. If at this period of the evening he had felt himself warmed by that benevolence which is always extended to him at the Italian Opera, and which makes him at home more or less in all his characters, we should probably have had a third and fourth act of the most magnificent. Instead of this, the sympathy of the audience gradually diminishing, the anxiety of the singer increased in proportion, and his voice stuck in his throat. Two or three phrases excepted, in which the incomparable Mario was recognized, the scene which should have been most favorable to him, the grand duet with Valentine, merely confirmed the non-success of the evening.

Those who know their Mario by heart, those who, like ourselves, have marked the vulnerable parts of his nature, will easily explain to themselves a failure which it is impossible to dissemble, and which, let us add, it was impossible to avoid in the conditions in every respect disadvantageous under which the essay was made. Even to the Italians, moreover, Mario was not himself. He should have been taken as he was, brilliant to day, cloudy to-morrow, veiling and unveiling himself by turns. If the public does not persist in asking of him that which he cannot give, if his memory serves him and confidence is re-established, he is very likely to be as superb at the second representation as we saw him hesitating at the first.

P.S.—We have this instant heard that Mario has thrown up his engagement at the Opera.

The next attempt was better. A Paris correspondent (Dec. 5) writes:

Mario has taken his revenge for the treatment he received at the Grand Opera. He appeared on Sunday night at the *Italiens*, as Count Almaviva, in the *Barbiere*, and was received with true Italian fervor. It is possible that Mario might have been unable to sing the music of Raoul and yet perfectly competent to that of Almaviva. Be it as it may, I can assert that the great tenor surprised and enchanted everybody on Sunday, except, doubtless, those who, the previous week before, had insulted him at the Imperial theatre, and gloated in advance upon his failure at the *Italiens*. If many such were present on Sunday night they must have quitted the theatre convulsed with rage and disappointment. Of course Mario had his supporters, who, even if he was not in the vein, would have made allowance; but he required no favor; he felt strong in himself, was in splendid voice, and sung adorably. Need I tell you how he acted? A performance at once so gentlemanly, so graceful, so easy, so spirited, so genial, so un-exaggerated, I have not witnessed for years on any stage.

Another event of the night, no less charming and interesting to the subscribers and the public, was Madlle. Patti's first performance of Rosina, but I must postpone my remarks until next week. Enough to add just now that Madlle. Patti's success in her new essay was triumphant, and that she convinced the brilliant auditory that she was as perfect mistress of the music of Rossini as that of Bellini and Donizetti.

## Special Notices.

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